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SCHOOL OF THE MUSEUM  
OF FINE ARTS & BOSTON  
FOUNDED 1876 & ANNUAL CATALOGUE

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1931-32 - 1935-36

• 1931-1932 •









# SCHOOL OF THE MUSEUM OF FINE ARTS • BOSTON

FOUNDED 1876 • ANNUAL CIRCULAR

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1931-1932

1931-1932

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BOSTON • MASSACHUSETTS

452



*Museum of Fine Arts*  
*Oct. 15, 1931.*

ADMINISTRATIVE COUNCIL

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MISS AMELIA PEABODY

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EDMUND C. TARBELL  
IGNACE M. GAUGENGIGL

FRANK W. BENSON  
J. TEMPLEMAN COOLIDGE

INSTRUCTORS

DRAWING AND PAINTING

Rodney J. Burn  
Robin Guthrie

SCULPTURE

FREDERICK W. ALLEN, *Figure, Portrait Head, Composition*  
GEORGE DEMETRIOS, *Construction Drawing*

INDUSTRIAL DESIGN

MISS ETHEL WILLIAMS AND ASSISTANTS

GEORGE J. HUNT, *Metal Work and Jewelry*

*All communications  
should be addressed to*

MRS. A. F. GIBSON, *Manager*  
School of the Museum of Fine Arts  
BOSTON MASSACHUSETTS



## GENERAL INFORMATION

1] FIRST TERM. Monday, September 28 to Saturday, December 19. Legal holidays, Columbus Day, Armistice Day, Thanksgiving Day.

SECOND TERM. January 4 to March 26. Legal holiday, Washington's Birthday.

THIRD TERM. April 4 to June 4. Legal holidays, Patriots' Day, Memorial Day.

2] The school is open from 9 A.M. to 4 P.M. every day except Saturday, when it closes at 1 P.M.

3] FEES. No deduction is made for absence.

Registration fee . . . . . \$10  
Payable at time of application. This fee is not returnable.

FIRST TERM . . . . . \$100  
Due on Monday, September 24.

SECOND TERM . . . . . \$100  
Due on Monday, January 4. Payment at this time entitles pupils to free tuition for the third term.

THIRD TERM . . . . . \$75  
Students may apply for admission in writing at any time or in person at the school after September 8.

*Students returning to the school are requested to register and pay the first term fee, in person or by letter, on registration day, September 24.*

4] Students who desire credits and have completed courses to the satisfaction of their instructors may receive certificates.

Announcements in regard to the *Evening Class* at the school, and the *High School Vocational Drawing Class* at the Art Museum, will be made later.

### BOARDING PLACES FOR WOMEN

*The Students House of 96 Fenway and the Students Union at 81 St. Stephen Street are established with the purpose of providing comfortable and attractive houses where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense.*

*The Students Union and the Women's Educational and Industrial Union, 264 Boylston Street, gladly furnish lists of suitable boarding places.*



## 、 DRAWING AND PAINTING 、

Mr. Rodney J. Burn and Mr. Robin Guthrie have been appointed directors of the department of drawing and painting beginning September 28, 1931.

Mr. Burn is a graduate of the Slade School, London, where in 1920 and 1921 he was awarded six prizes for drawing, painting and composition. His work has been acquired by the Tate Gallery, the British Museum and the Contemporary Art Society. He has taught at the Royal College of Art, London.

Mr. Guthrie is also a graduate of the Slade School where he was the winner of the Annual Prize for Composition, 1920, the Sir William Orpen Award, 1921, the Slade Scholarship, 1921-22, and four prizes for drawing and painting. His work has been acquired by the Tate Gallery, the Victoria and Albert Museum, the British Museum, the Whitworth Institute and the Duveen Fund. He has taught at the Northern Polytechnic Institute, London.

Mr. Burn and Mr. Guthrie will criticize the classes in drawing, in painting and in composition.





[National Gallery, Millbank]  
by permission

R. J. BURN





R. J. BURN

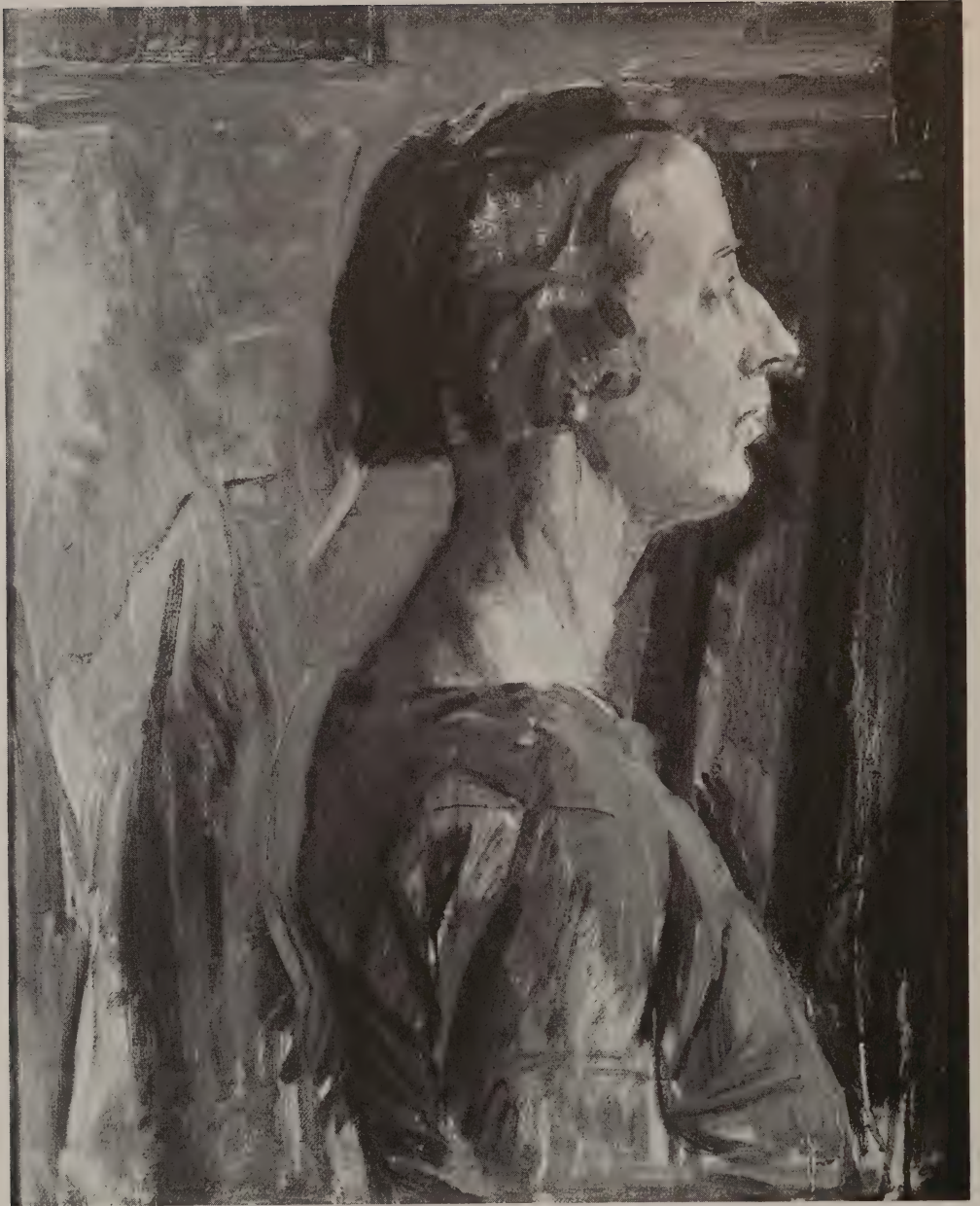




[[National Gallery, Millbank]]  
by permission

R. J. BURN





[National Gallery, Millbank]  
*by permission*

R. GUTHRIE





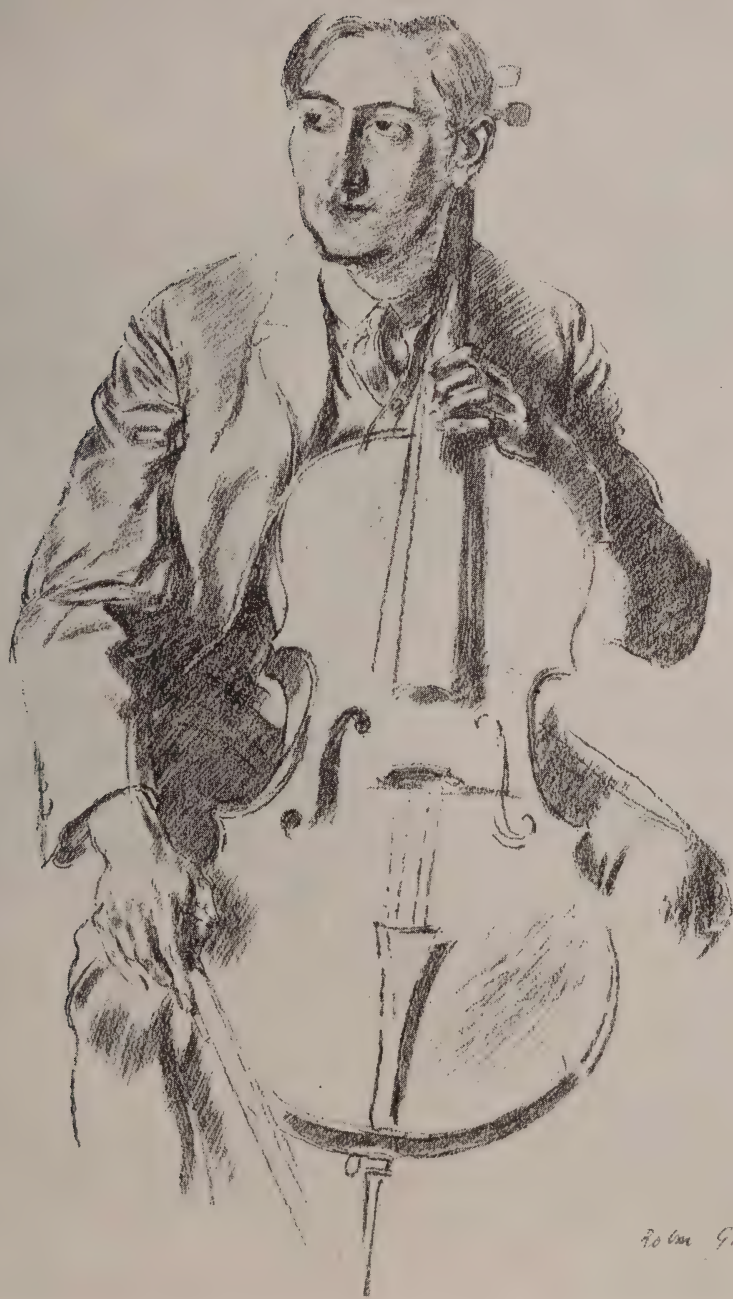
R. J. BURN





R. GUTHRIE





John Guthrie.

R. GUTHRIE



R. GUTHRIE





R. J. BURN







R. GUTHRIE



R. J. BURN

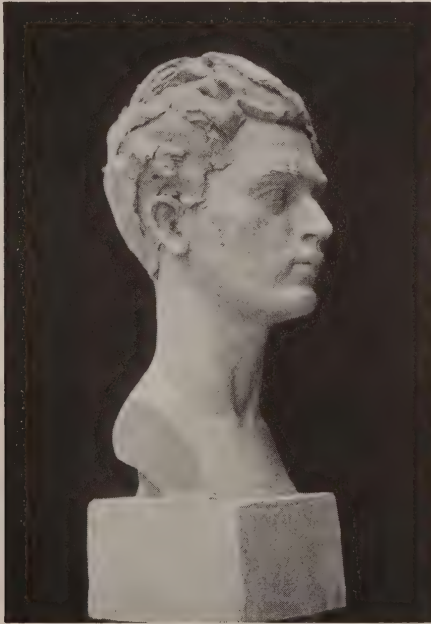


## SCULPTURE

Mr. Allen will criticize the work of the class in modeling, an important feature of which is the monthly composition which each student in the class is required to make.

Demonstrations will be given, once in two weeks throughout the year, on Plaster Casting, Glue Moulds, Plaster Repairs, Patineing, Templet Making, Mechanical Enlarging and Stone Carving. Talks on sculpture in its relation to architecture will be held while visiting monuments and buildings in or near Boston. Students from outside the school will be admitted to these talks and demonstrations upon payment of a fee.

The class in Construction Drawing under Mr. Demetrios meets twice a week.





MODELING CLASS





COMPOSITION FROM MODELING CLASS



CONSTRUCTION DRAWING



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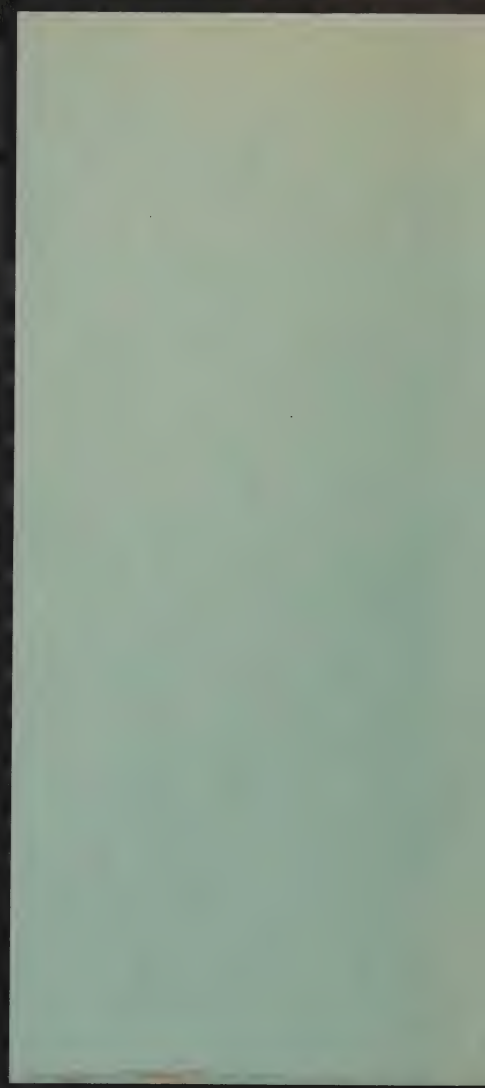
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## 、 INDUSTRIAL DESIGN 、

Miss Ethel Williams has been appointed director of the classes in industrial design beginning September 28, 1931.

Miss Williams is a graduate of the Women's Art School and of the Architectural School of the Cooper Union, New York City. She has studied design under Mr. Denman W. Ross and Mr. Henry Hunt Clark at the Harvard Summer School, drawing and painting at the Art Students' League and the Art League at Woodstock.

Miss Williams has been for fifteen years director of a class in design and interior decoration at the Cooper Union, and has lectured on design at the universities of California and New York, and the New York School of Interior Decoration.

She has been for three years style adviser for the firm of James McCreery, New York; for six months buyer, in Europe, for the Associated Dry Goods Corporation, New York; and for one year director of the designing department of the Berkey and Gay Furniture Company of Grand Rapids, Mich.

The course in drawing and industrial design is a four years' course.

*First year.* The study of the elementary principles of design and color.

*Second year.* These principles applied to industrial design problems such as textiles, rugs, furniture, screens, etc.

*Third year.* Advanced industrial design, including interior decoration.

*Fourth year.* Specialization in one of the fields of industrial design.

All of this work will be carried on in conjunction with the collections in the Museum of Fine Arts.

## 、 METAL WORK 、

Mr. Hunt served a seven-year apprenticeship with the firm of Joseph Mayer, Liverpool, and has worked for the firms of Tiffany & Company, New York, Gorham Manufacturing Company, Providence, and Reed and Barton, Providence.

The work of this class is planned to extend through two years and its aim is to develop capable and resourceful craftsmen. It is open to students of the school (and from outside, on payment of a fee) whose knowledge of drawing and design are satisfactory to Mr. Hunt.







## • SCHOLARSHIPS AND PRIZES •

**THE JAMES WILLIAM PAIGE SCHOLARSHIP.** This fund amounts in all to \$40,321.34. The holder receives \$1,500 a year, and goes abroad under such conditions and instructions as the trustees may impose.

**THE CHARLES AMOS CUMMINGS MEMORIAL SCHOLARSHIP.** A fund of \$5,000 for the maintenance of a traveling scholarship for a male student in the Department of Design.

**THE ELLEN KELLERAN GARDNER SCHOLARSHIPS.** A fund of \$5,000 for scholarships for girls in the School of Drawing and Painting.

**THE HELEN HAMBLÉN SCHOLARSHIP.** A fund of \$5,000 for a scholarship for a woman in the Department of Drawing and Painting.

**THE MRS. DAVID HUNT MEMORIAL SCHOLARSHIPS.** A fund of \$50,000:

*First:* For two scholarships of two hundred and fifty (250) dollars each in the Department of Modeling.

*Second:* For a scholarship of \$1,200 for one year's study in Europe. This scholarship shall be assigned not oftener than once in three years.

**THE GEORGE HOLLINGSWORTH SCHOLARSHIPS.** A bequest of \$5,000 for scholarships for men or women.

**THE MARY RIPLEY TRUST.** This income of about \$1,000 is applied to scholarships.

**THE SUSAN MINOT LANE SCHOLARSHIP.** A fund of \$4,500 to provide scholarships for women.

**THE BOIT FUND.** A fund of \$5,000. Income to be used to stimulate good draughtsmanship.

**THE LUCY SCARBOROUGH CONANT SCHOLARSHIP.** A fund of \$3,305.90 to be used for scholarships in the Department of Design.

**THE JEAN MUNROE LEBRUN SCHOLARSHIP.** A bequest of \$1,000 for a scholarship in the Department of Drawing and Painting.

**THE MARY O. H. LONGSTRETH FUND.** A fund, the income of which is about \$2,300 to be used for scholarships.

**THE ALICIA KEYES MEMORIAL SCHOLARSHIP.** A bequest of \$5,000 for scholarships.

**THE RUTH A. STURDIVANT SCHOLARSHIPS.** A fund of \$25,000 for traveling scholarships for women.

**THE JESSIE LOUISE STURDIVANT SCHOLARSHIPS.** A fund of \$25,000 for scholarships for women.

**THE BARTOL SCHOLARSHIP.** A fund, the income of which is about \$3,500 for scholarships.

# 、 SCHOLARSHIPS 1930-1931 、

## TRAVELING SCHOLARSHIPS

Paige	Frances Dalton
Cummings	Philip Fox Nobuji Yoshida
Mrs. David Hunt	George W. Miller

## TUITION SCHOLARSHIPS

Helen Hamblen	Irene Higgins	
Mrs. David Hunt	Dwight Brown Bertha Kling Catherine T. Marple	
Ellen K. Gardner	Cordelia Brooks Anne Hunt	
Susan Minot Lane	Jane Iverson Marjorie Lang Gladys Melcher	
Lucy Scarborough Conant	Lincoln Kaufmann	
George Hollingsworth	Alfred Spittall	
Mary Ripley	Edward Brodney Abbott Cheever Richard M. Coe David Dennis	Elmer Greene Gordon Hansen Charles Muskavitch Jacob Rosenberg
Mary O. H. Longstreth	Mary Barker Herbert Barnett Geraldine Goutiere Margaret Hunt	Roger Landers Crawford Livingston Ralph Rosenthal Roy Smith
Jessie Louise Sturdivant	Stella Adams Charlotte Dutch Valerie Hersey	Pauline Johnson Hope McCloskey Hannah Paipert
Alicia Keyes	Edward C. Liljestrom Virginia Phillips	
Bartol	Tyyne Bishop William Goldberg Quinton Jones Martin Kellogg Lincoln Levinson	Victor Muollo Patricia Tate Leonard Rutledge Duncan Terry Penelope Webster
Bartol (High School Vocational)	Josephine Carosella Alan MacLeod May Pote	
Bartol (Norwich Art School)	Carlotta Damon	



SCHOOL OF THE MUSEUM  
OF FINE ARTS • BOSTON

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BOSTON • MASSACHUSETTS

*Museum of Fine Arts*  
*June 27, 1932.*

ADMINISTRATIVE COUNCIL

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EDWARD JACKSON HOLMES

T. JEFFERSON COOLIDGE

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GEORGE H. EDGELL

MISS KATHERINE LANE

WILLIAM C. ENDICOTT

MRS. CALVIN GATES PAGE

WILLIAM STUART FORBES

MISS AMELIA PEABODY

*Honorary Members*

IGNACE M. GAUGENGIGL

J. TEMPLEMAN COOLIDGE

INSTRUCTORS

DRAWING, PAINTING AND COMPOSITION

Rodney J. Burn }  
Robin Guthrie } *Directors*

John Sharman

Torr Wagner Harmer, A. M. M. D. *Anatomy*

SCULPTURE

*Figure, Portrait Head, Composition*

FREDERICK W. ALLEN, *Director*

INDUSTRIAL DESIGN

MISS ETHEL WILLIAMS, *Director*

MISS JANE HARPER

GEORGE J. HUNT, *Metal Work and Jewelry*

*All Communications  
should be addressed to*

MRS. A. F. GIBSON, *Manager*

School of the Museum of Fine Arts

BOSTON - MASSACHUSETTS



## GENERAL INFORMATION

1} FIRST TERM. Monday, September 26 to Saturday, December 17. Legal holidays, Columbus Day, Armistice Day, Thanksgiving Day.

SECOND TERM. January 3 to March 25. Legal holiday, Washington's Birthday.

THIRD TERM. April 3 to June 3. Legal holidays, Patriots' Day, Memorial Day.

2} The school is open from 9 A.M. to 4 P.M. every day except Saturday, when it closes at 12 noon.

3} FEES. No deduction is made for absence.

Registration fee . . . . . \$10  
Payable at time of application. This fee is not returnable.

FIRST TERM . . . . . \$100  
Due on Thursday, September 22.

SECOND TERM . . . . . \$100  
Due on Tuesday, January 3. Payment at this time entitles pupils to free tuition for the third term.

THIRD TERM . . . . . \$75

*These fees do not include the cost of materials used by students.*

Students may apply for admission in writing at any time or in person at the school after September 6.

*Students returning to the school are requested to register and pay the first term fee, in person or by letter, on registration day, September 22.*

4} Students who desire credits and have completed courses to the satisfaction of their instructors may receive certificates.

### BOARDING PLACES FOR WOMEN

*The Students House of 96 Fenway and the Students Union at 81 St. Stephen Street are established with the purpose of providing comfortable and attractive houses where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense.*

*The Students Union and the Women's Educational and Industrial Union, 264 Boylston Street, gladly furnish lists of suitable boarding places.*

## DRAWING, PAINTING AND COMPOSITION

Beginners will be expected to draw from casts for a month or two, until they have satisfied their instructors that they are ready to draw from life.

Students will be permitted to paint from life as soon as they have attained the required standard of draughtsmanship.

Every student will be required to submit one or more compositions each month. A limited number of those students who have distinguished themselves in composition will receive instruction in mural decoration.





2nd Year — RALPH LERMOND







2nd Year — FANNIE HILLSMITH



2nd Year — FANNIE HILLSMITH



2nd Year — ELEANOR DE LAITRE





2nd Year — RALPH LERMOND



COMPOSITION

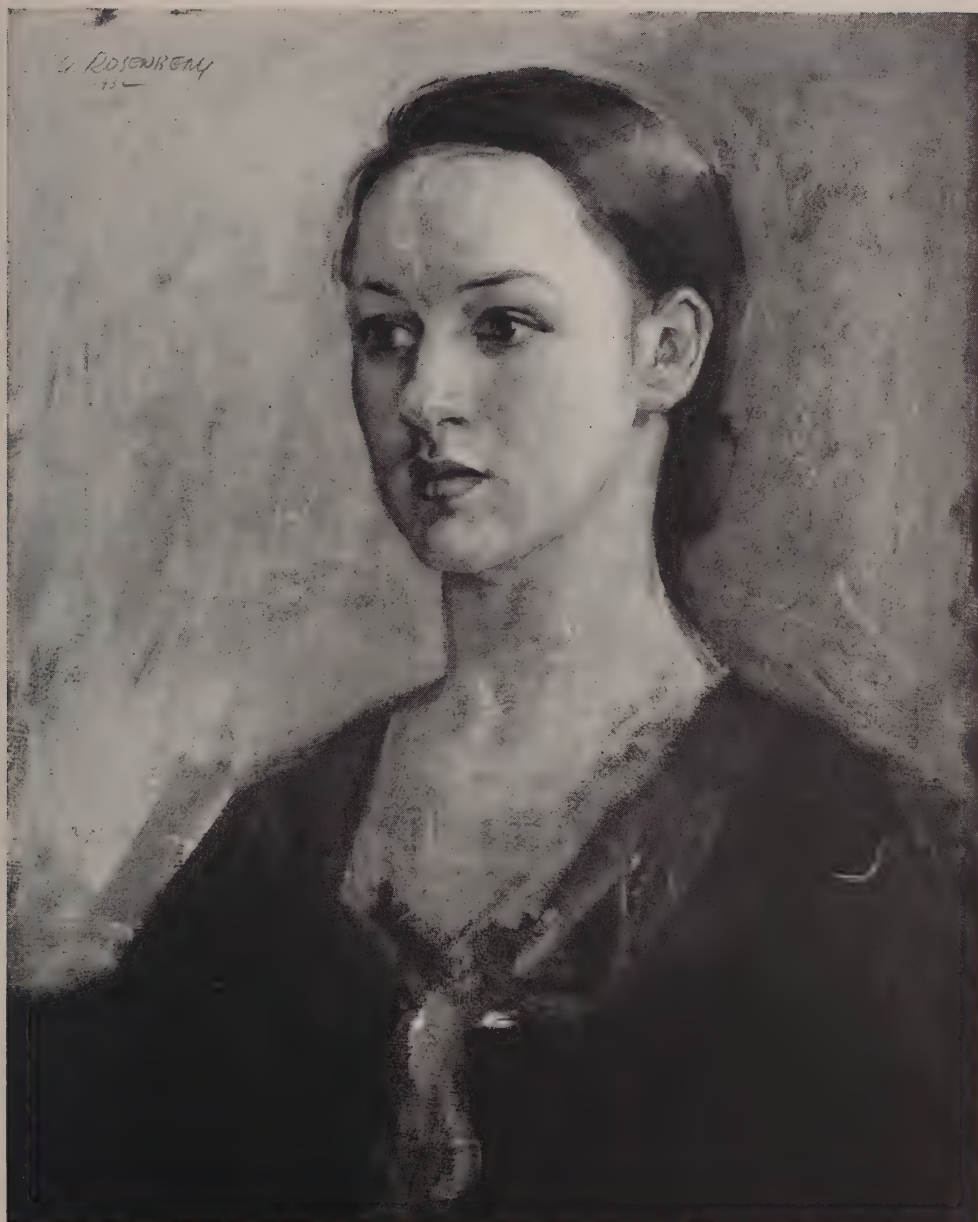
1st Year — FANNIE HULLSMITH



STILL LIFE

2nd Year — TURE BENGTZ





4th Year — JACOB G. ROSENBERG



BERTHA KLING

## SCULPTURE

Work in the sculpture classes consists of modeling from the living figure and portrait head. An important feature of the year's work is composition, a subject being assigned for each month.

Demonstrations are given throughout the year on Plaster Casting, Glue-mold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.



EDITH PAIPERT

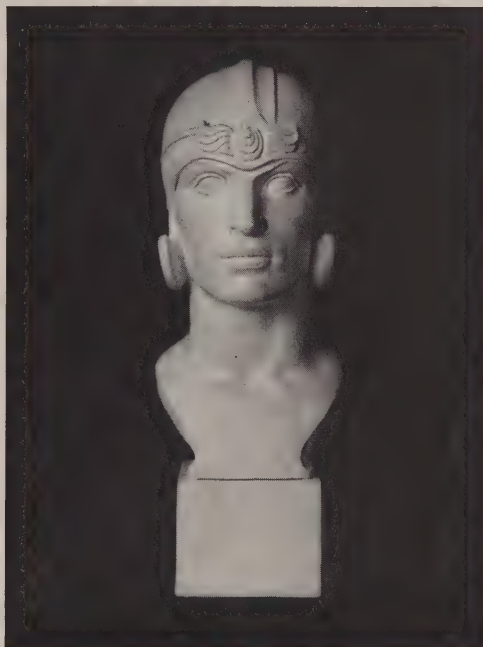


THOMAS GRAY



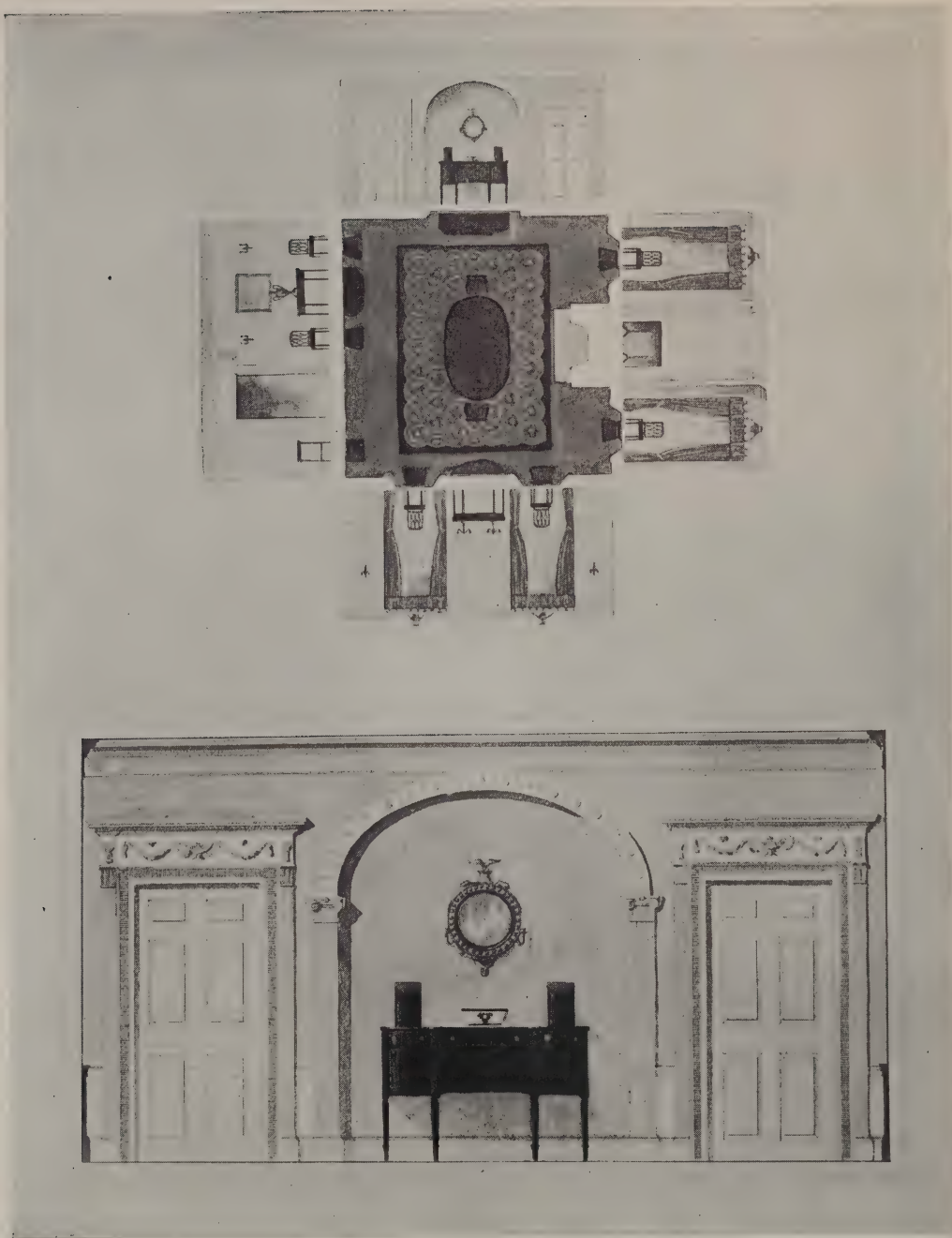


THOMAS GRAY



COMPOSITION

BERTHA KLING  
CATHARINE MARPLE



ARRANGEMENT OF AN INTERIOR FROM THE MUSEUM

3rd Year - RUTH SUTHERLAND



## INDUSTRIAL DESIGN

The course in design is co-ordinate with all other studies offered in the school.

Students definitely taking the design course are required to have life drawing the first two years, with painting, sculpture, or metal crafts optional in the third and fourth years.

*First year.* The study of order, rhythm, balance and color; the use of materials, perspective and construction drawing as applied to design.

*Second year.* Lectures on History of Design with co-ordinating problems in industrial design, also advanced construction drawing.

*Third year.* Lectures on the period styles of furnishings with problems in industrial design as applied to interior decoration.

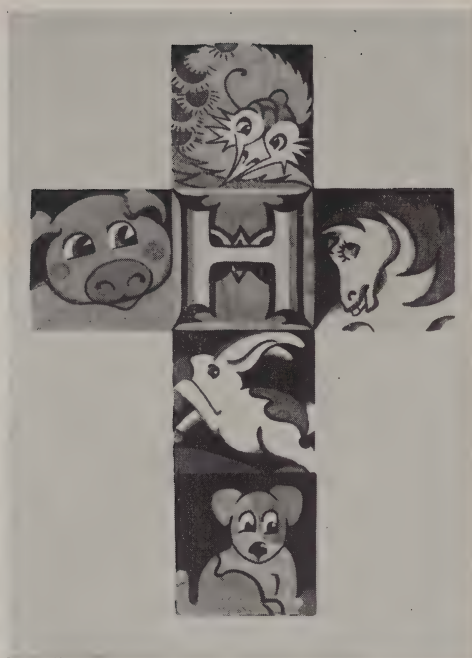
*Fourth year.* Specialization in any branch of design.

The collections in the Museum of Fine Arts are used extensively for study throughout the course.



DESIGN FOR A SCREEN

4th Year - STELLA ADAMS



DESIGN FOR BLOCK

1st Year - LLOYD SEXTON



DESIGN FOR TILE

1st Year - ELEANOR WALLACE



MUSEUM STUDY

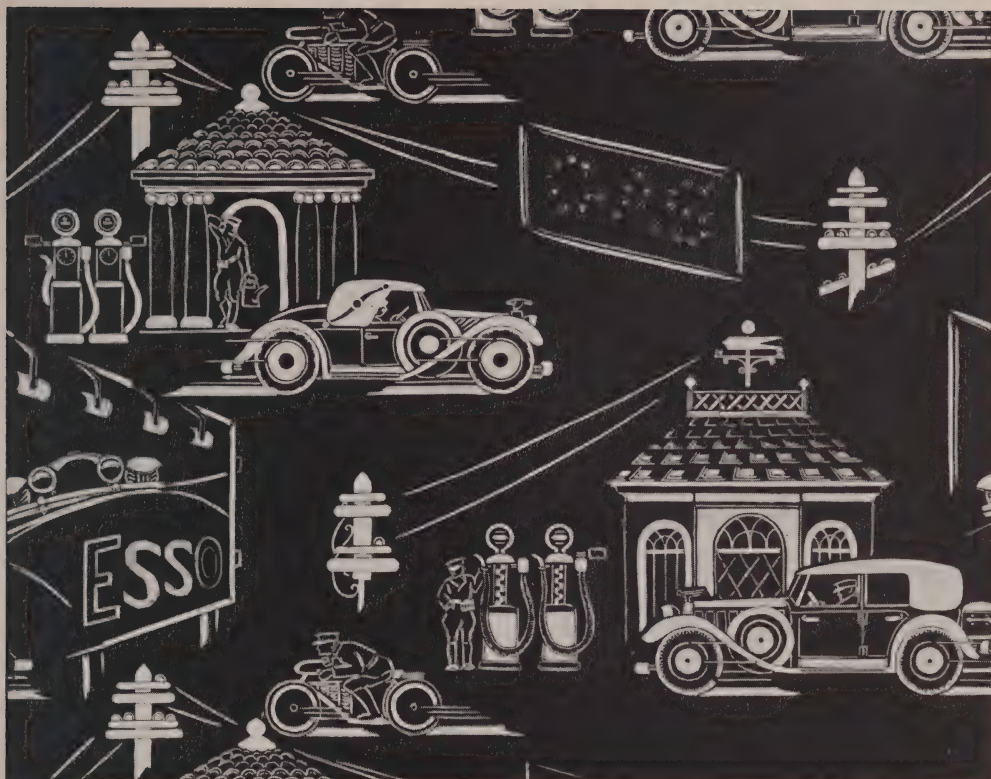
3rd Year - PAULINE JOHNSON



DESIGN FOR RUG

4th Year - STELLA ADAMS





DESIGN FOR TEXTILE

MRS. SAMUEL CABOT



DESIGN FOR TEXTILE

2nd Year - HOLLIS ENGLE



DESIGN FOR TEXTILE

MRS. ALEXANDER S. NEILSON



## JEWELRY AND METAL WORK

The jewelry course consists of a series of carefully selected and graduated exercises, each one of which aids and prepares for those following. Brass is used in the first, silver and gold in those succeeding. The use of the more costly metals is entirely at the discretion of the pupil.

The silversmithing course follows the same arrangement of exercises and use of metals. Copper is used until sufficient proficiency is attained to warrant working with the more expensive silver.

The course is open to all students who have had satisfactory training in design.



## ◀ SCHOLARSHIPS AND PRIZES ▶

THE JAMES WILLIAM PAIGE SCHOLARSHIP. This fund amounts in all to \$40,321.34. The holder receives about \$1,200 a year for two years, and goes abroad under such conditions and instructions as the trustees may impose.

THE CHARLES AMOS CUMMINGS MEMORIAL SCHOLARSHIP. A fund of \$5,000 for the maintenance of a traveling scholarship for a male student in the Department of Design.

THE ELLEN KELLERAN GARDNER SCHOLARSHIPS. A fund of \$5,000 for scholarships for girls in the School of Drawing and Painting.

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THE MRS. DAVID HUNT MEMORIAL SCHOLARSHIPS. A fund of \$50,000:

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*Second:* For a scholarship of \$1,200 for one year's study in Europe. This scholarship shall be assigned not oftener than once in three years.

THE GEORGE HOLLINGSWORTH SCHOLARSHIPS. A bequest of \$5,000 for scholarships for men or women.

THE MARY RIPLEY TRUST. This income of about \$1,000 is applied to scholarships.

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THE MARY O. H. LONGSTRETH FUND. A fund, the income of which is about \$2,300 to be used for scholarships.

THE ALICIA KEYES MEMORIAL SCHOLARSHIP. A bequest of \$5,000 for scholarships.

THE RUTH A. STURDIVANT SCHOLARSHIPS. A fund of \$25,000 for traveling scholarships for women.

THE JESSIE LOUISE STURDIVANT SCHOLARSHIPS. A fund of \$25,000 for scholarships for women.

THE BARTOL SCHOLARSHIP. A fund, the income of which is about \$3,500 for scholarships.

*These bequests have been willed to the school for students who show sufficient talent and whose circumstances make it difficult for them to obtain an art education.*

*Scholarships are given only to those who have been at least six months in the school. Application for them should be made each year during the first semester.*

# ~ SCHOLARSHIPS 1931-1932 ~

## TRAVELING SCHOLARSHIPS

<i>Paige</i>	Irene Higgins
<i>Ruth A. Sturdivant</i>	Cordelia Brooks
<i>Cummings</i>	Lincoln Kaufmann Duncan Terry

## TUITION SCHOLARSHIPS

<i>Helen Hamblen</i>	Marjorie Lang	
<i>Mrs. David Hunt</i>	Lucille Phelps Bertha Kling	
<i>Ellen K. Gardner</i>	Margaret Hunt Hope McCloskey	
<i>Susan Minot Lane</i>	Priscilla Hudson	
<i>Lucy Scarborough Conant</i>	Pauline Johnson	
<i>George Hollingsworth</i>	Edward Liljestrom	
<i>Mary Ripley</i>	Herbert Barnett Abbott Cheever	Elmer Greene Gordon Hansen
<i>Mary O. H. Longstreth</i>	Josephine Carosella Anne Coldewey Joseph Goldberg Cynthia Wilder Elizabeth Kent	Hazel Kimball Cora Hersey Crawford Livingston Catharine Marple Ruth Gordon
<i>Jessie Louise Sturdivant</i>	Louise Clement Gretchen Cook Carlotta Damon	Gladys Melcher Ethel Machanic
<i>Alicia Keyes</i>	Leonard Rutledge	
<i>Bartol</i>	Stella Adams Ture Bengtz Dwight Brown Richard Coe Alan Crite Ralph Lermond Victor Muollo Hannah Paipert	Marguerite Poté Ralph Rosenthal Jacob Rosenberg Olive Sloan Alfred Spittall Ruth Sutherland Penelope Webster Harriett Willcutt
<i>Bartol (H. S. Vocational)</i>	James Fiumara Helen Gilman	Margaret Snow



SCHOOL OF THE MUSEUM  
OF FINE ARTS • BOSTON

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• 1933-1934 •



BOSTON • MASSACHUSETTS

## ADMINISTRATIVE COUNCIL

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WILLIAM C. ENDICOTT

MRS. CALVIN GATES PAGE

WILLIAM STUART FORBES

MISS AMELIA PEABODY

*Honorary Member*

J. TEMPLEMAN COOLIDGE

## FACULTY

### DRAWING, PAINTING AND COMPOSITION

RODNEY J. BURN

JOHN SHARMAN

TURE BENGTZ, *Assistant*

WILLIAM JAMES, *Visiting Instructor*

### SCULPTURE

*Figure, Portrait Head, Composition*

FREDERICK W. ALLEN

### INDUSTRIAL DESIGN

MISS ETHEL WILLIAMS

MISS ELEANOR BARRY

JOSEPH SHARROCK, *Metal Work and Jewelry*

### ANATOMY

TORR WAGNER HARMER, A. M. M. D.

*All Communications should be addressed to*

MRS. A. F. GIBSON, *Manager*

SCHOOL OF THE MUSEUM OF FINE ARTS - BOSTON, MASSACHUSETTS

*Museum of Fine Arts  
June 6, 1933*

THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts in Boston. A department of design, added a few years later, trains students for professional work in the field of industrial art.

The School is a branch of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this affiliation has always been an important factor in Museum School instruction.

Through practical coordination of all departments in the School pupils have unusual opportunity for diversified training while pursuing a specialty.

The School building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, two large lecture halls, special rooms for jewelry and metal work, an exhibition gallery, a library, and offices.



## DRAWING, PAINTING AND COMPOSITION

Beginners will be expected to draw from casts for a month or two, until they have satisfied their instructors that they are ready to draw from life.

Students will be permitted to paint from life as soon as they have attained the required standard of draughtsmanship.

Every student will be required to submit one or more compositions each month.

A limited number of those students who have distinguished themselves in composition will receive instruction in mural decoration.

## SCULPTURE

Work in the sculpture classes consists of modeling from the living figure and portrait head. An important feature of the year's work is composition, a subject being assigned for each month.

Demonstrations are given throughout the year on Plaster Casting, Glue-mold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.

## INDUSTRIAL DESIGN

The purpose of this course is to give the student fundamental technical training in the principles of design and color as applied to definite problems. This is supplemented with drawing from life, the study of perspective, anatomy, and the history of design.

The advanced work consists in the designing of textiles, rugs, and various problems as applied to interior decoration.

Fourth year students may specialize in one of these branches or have further study in interior decoration.

The collections in the Museum of Fine Arts are used extensively for study throughout this course.

## 、 JEWELRY AND METAL WORK 、

The jewelry course consists of a series of carefully selected exercises which are executed in silver and gold. These include stone setting, enameling, and the designing and making of brooches, necklaces, bracelets, rings, pendants, etc.

The silversmithing course is so planned that the student receives a complete knowledge of hammering, blocking, raising, chasing, and the many processes used in the making of bowls, dishes, porringers, cups, candlesticks, tea sets, etc.

A student may take either of these crafts providing he studies design as requested by the instructor.

An acceptable drawing of each piece must be made and approved by the instructor before the article is worked upon.

## 、 ANATOMY 、

Dr. Harmer, who is lecturer on topographical anatomy at the Harvard Medical School, gives a course of 20 lectures which all pupils of the school are required to attend.

These lectures are open to students not enrolled in the School on payment of \$20.

## GENERAL INFORMATION

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SECOND TERM. January 2 to March 24. Legal holiday, Washington's Birthday.

THIRD TERM. April 2 to June 2. Legal holidays, Patriots' Day, Memorial Day.

2} The school is open from 9 A.M. to 4 P.M. every day except Saturday, when it closes at 12 noon.

3} FEES. No deduction is made for absence.

Registration fee . . . . . \$10.00  
Payable at time of application. This fee is not returnable.

FIRST TERM . . . . . \$112.50  
Due on Thursday, September 21.

SECOND TERM . . . . . \$112.50  
Due on Tuesday, January 2. Payment at this time entitles pupils to free tuition for the third term.

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who show sufficient talent and whose circumstances make  
it difficult for them to obtain an art education.*

A few scholarships will be awarded to incoming students whose submitted work satisfies the instructors. Such work must be submitted before May 30th or on September 21st, 1933.

The majority of the scholarships for whole or half tuition, are awarded only to pupils who have been for at least 6 months in the school.



REBECCA DENISON



TURE BENG TZ





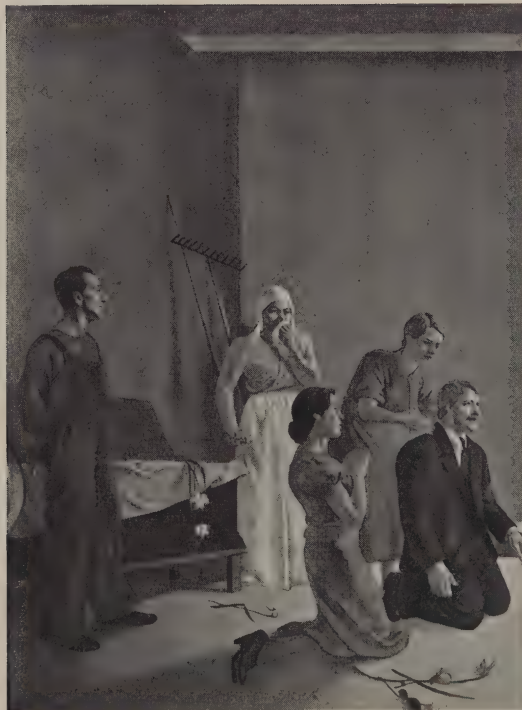
FANNIE HILLSMITH



EDWARD DEVLIN



HENRY WUNSCH



FRAGMENT OF A MURAL 8 FT. X 6 FT.

MARJORIE LANG





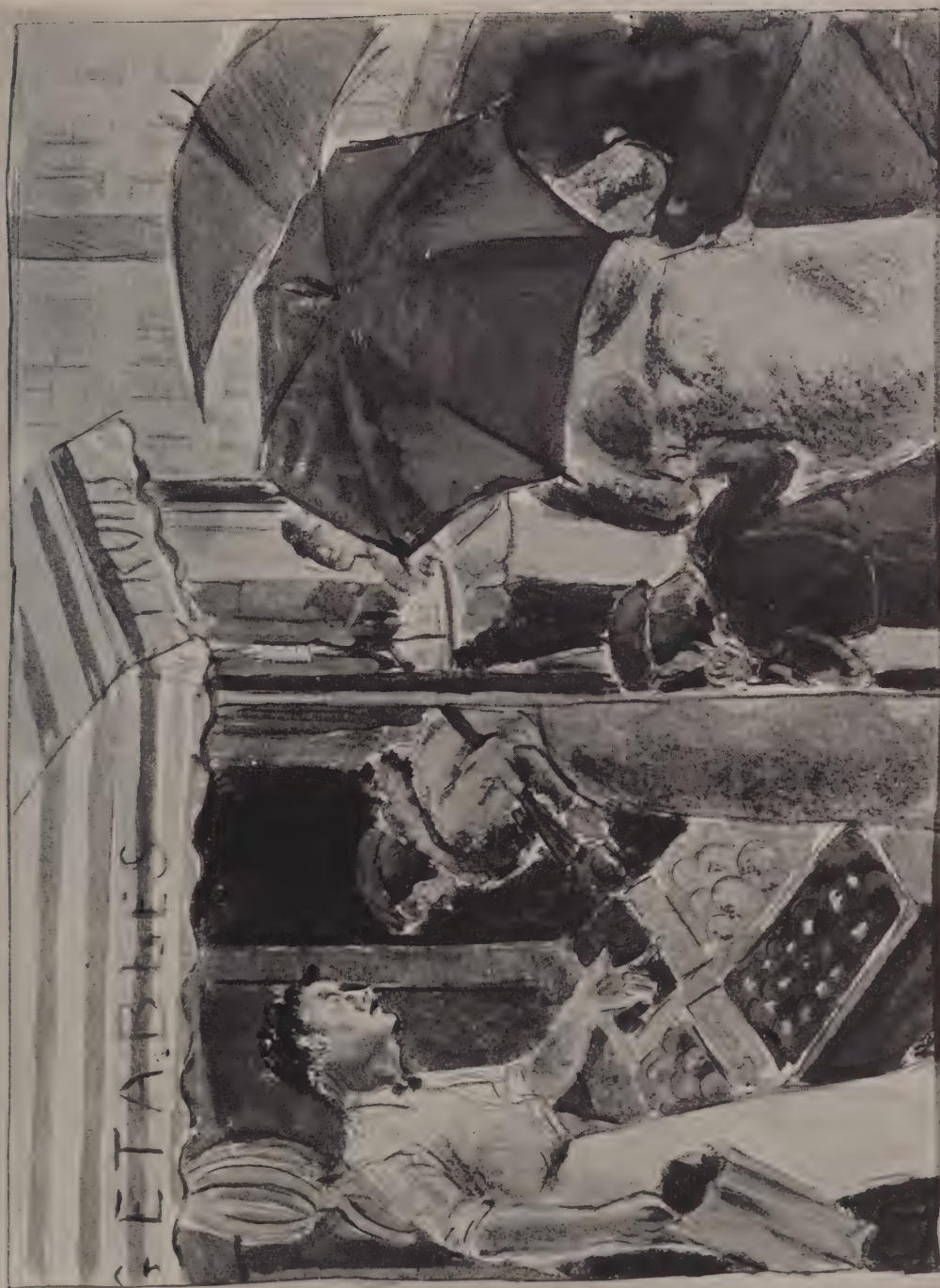
MURAL PAINTING 11 FT. X 6 FT.

FANNIE HILLSMITH



RALPH LERMOND







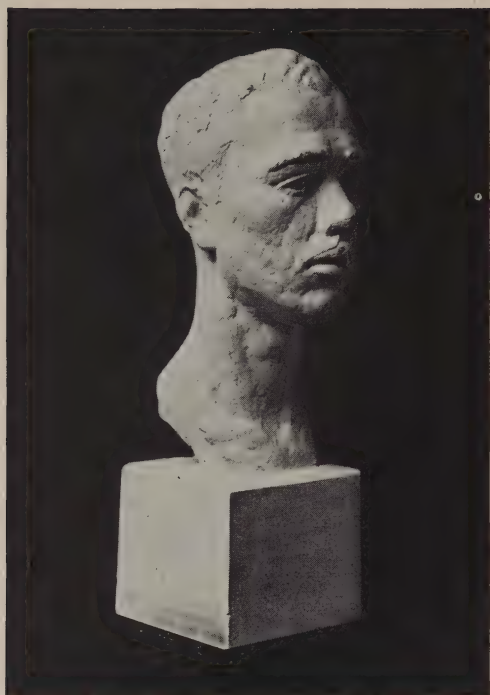


CRAWFORD LIVINGSTON



SCULPTURE

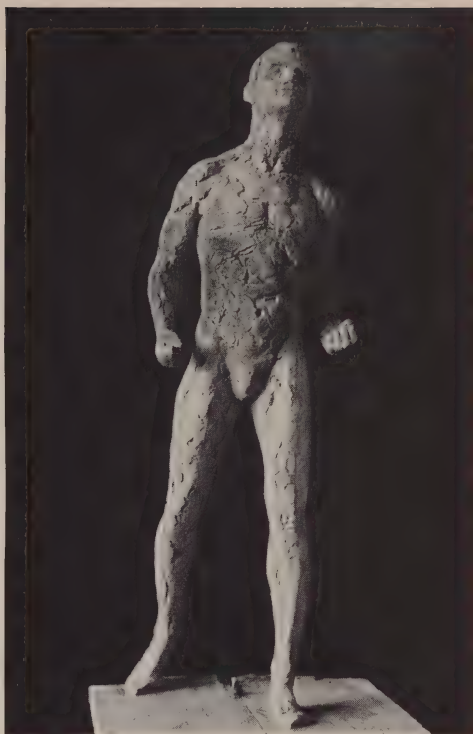
BERTHA KLING



SCULPTURE

EDITH WARREN  
REBECCA HOLLIDAY  
BERTHA KLING  
EDITH PAIPERT





SCULPTURE

BERTHA KLING  
EDITH WARREN  
ELIZABETH GOODHUE



DESIGN

INGRID SELMER LARSEN





DESIGN

LLOYD SEXTON

PAULINE JOHNSON





DESIGN

ANNE VAUGHAN  
FRANCES GILBERT



JEWELRY

DOROTHEA MENHINICK  
ROBERTA MIDDLETON  
MILDRED GOTTFRIED

# SCHOLARSHIPS

## AWARDED FOR THE YEAR 1932-1933

### TRAVELING SCHOLARSHIPS

<i>Paige</i>	Richard Coe
<i>Ruth A. Sturdivant</i>	Stella Adams Catharine Marple

### TUITION SCHOLARSHIPS

<i>Helen Hamblen</i>	Mary Fiel Marjorie Lang	
<i>Mrs. David Hunt</i>	Donald Sanford	
<i>Ellen K. Gardner</i>	Fannie Hillsmith Marguerite Poté	
<i>Susan Minot Lane</i>	Hazel Kimball	
<i>Lucy Scarborough Conant</i>	Carlotta Damon	
<i>George Hollingsworth</i>	Ralph Lermond Henry Wunsch	
<i>Mary Ripley</i>	Ture Bengtz James Fiumara	Robert Wilson Cornelia Wing
<i>Mary O. H. Longstreth</i>	Elizabeth Bryan Burton Engley Cora Hersey	Pauline Johnson Hilda Peterson
<i>Jessie Louise Sturdivant</i>	Josephine Carosella Rebecca Denison Frances Gilbert	Hope McCloskey Ruth Sutherland
<i>Alicia Keyes</i>	Margaret Hunt	
<i>Bartol</i>	Helen Biscoe Abbott Cheever Helen Gilman 1/2 Rebecca Holliday Bertha Kling Anne Lewis Elizabeth Holmes 1/2	Edward Liljestrom Crawford Livingston Clarice McMullen Edith Paipert Hannah Paipert 1/2 Ralph Rosenthal Roger Wallace Edith Warren 1/2
<i>Bartol (H. S. Vocational)</i>	David Papkin John deStefano	
<i>Bartol (Evening Classes)</i>	Hilda Azapes Claire Benoit Ruth Gordon Fred Latorella Nicholas Jeon	



SCHOOL OF THE MUSEUM  
OF FINE ARTS • BOSTON

FOUNDED 1876 • ANNUAL CIRCULAR

• 1934-1935 •



BOSTON • MASSACHUSETTS

## ADMINISTRATIVE COUNCIL

WILLIAM JAMES, *Chairman*

WILLIAM T. ALDRICH

EDWARD JACKSON HOLMES

T. JEFFERSON COOLIDGE

MISS LOIS L. HOWE

GEORGE H. EDGELL

MISS KATHERINE LANE

WILLIAM C. ENDICOTT

MRS. CALVIN GATES PAGE

WILLIAM STUART FORBES

MISS AMELIA PEABODY

*Honorary Member*

J. TEMPLEMAN COOLIDGE

## FACULTY

### DRAWING, PAINTING AND COMPOSITION

ALEXANDRE JACOVLEFF

JOHN SHARMAN

TURE BENGTZ

### SCULPTURE

*Figure, Portrait Head, Composition*

FREDERICK W. ALLEN

### APPLIED DESIGN

WILLIAM T. ALDRICH, *Advisor*

WALTER J. HUCHTHAUSEN

MISS ELEANOR BARRY

*Metal Work and Jewelry*

JOSEPH SHARROCK

### ANATOMY

TORR WAGNER HARMER, A. M. M. D.

*All Communications should be addressed to*

MRS. A. F. GIBSON, *Manager*

SCHOOL OF THE MUSEUM OF FINE ARTS - BOSTON, MASSACHUSETTS

*School of the Museum of Fine Arts  
July 16, 1934*

THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts in Boston. A department of design, added a few years later, trains students for professional work in the field of applied design and industrial art.

The School is a branch of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this affiliation has always been an important factor in Museum School instruction.

Through practical coordination of all departments in the School pupils have unusual opportunity for diversified training while pursuing a specialty.

The School building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, two large lecture halls, special rooms for jewelry and metal work, an exhibition gallery, a library, and offices.



## DRAWING, PAINTING AND COMPOSITION

Beginners will be expected to draw from casts for a month or two, until they have satisfied their instructors that they are ready to draw from life.

Students will be permitted to paint from life as soon as they have attained the required standard of draughtsmanship.

Every student will be required to submit one or more compositions each month.

A limited number of those students who have distinguished themselves in composition will receive instruction in mural decoration.

## SCULPTURE

Work in the sculpture classes consists of modeling from the living figure and portrait head. An important feature of the year's work is composition, a subject being assigned for each month.

Demonstrations are given throughout the year on Plaster Casting, Glue-mold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.

## APPLIED DESIGN

The purpose of this course is to give the student fundamental technical training in the principles of design and color as applied to definite problems. This is supplemented with drawing from life, the study of perspective, anatomy, and the history of design.

The collections in the Museum of Fine Arts are used extensively for study throughout this course.

Advanced students will be given every opportunity to develop their skill and enrich their experience along lines of their chosen specialty. Lecturers from the Museum of Fine Arts and specialists from active practice will be added to the regular staff.

## 、 JEWELRY AND METAL WORK 、

The jewelry course consists of a series of carefully selected exercises which are executed in silver and gold. These include stone setting, enameling, and the designing and making of brooches, necklaces, bracelets, rings, pendants, etc.

The silversmithing course is so planned that the student receives a complete knowledge of hammering, blocking, raising, chasing, and the many processes used in the making of bowls, dishes, porringers, cups, candlesticks, tea sets, etc.

Copper and brass are used in the elementary problems.

An acceptable drawing of each piece must be made and approved by the instructor before the article is worked upon.

## 、 LECTURES 、

*Anatomy* - Dr. Harmer, lecturer on topographical anatomy at the Harvard Medical School, will give a course of 20 lectures.

*Mechanical Drawing, Architecture, Etc.* - Mr. Aldrich. 1 hour a week.

There will be special lectures by curators from the Museum and specialists on:

*Metallurgy*  
*Chemistry of Colors and Dyes*  
*Glass*  
*Textiles*  
*Machine Design*  
*History of Ornament*  
*Furniture*  
*Graphic Arts*  
*History of Art*

Special arrangements for part-time students may be made with Mrs. Gibson.

## GENERAL INFORMATION

1} FIRST TERM. Monday, October 1 to Saturday, December 22. Legal holidays, Columbus Day, Armistice Day, Thanksgiving Day.

SECOND TERM. January 7 to March 30. Legal holiday, Washington's Birthday.

THIRD TERM. April 8 to June 8. Legal holidays, Patriots' Day, Memorial Day.

2} The school is open from 9 A.M. to 4 P.M. every day except Saturday, when it closes at 12 noon.

3} FEES. No deduction is made for absence.

Registration fee . . . . . \$10.00

Payable at time of application. This fee is not returnable.

FIRST TERM . . . . . \$112.50

Due on Thursday, September 27.

SECOND TERM . . . . . \$112.50

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THIRD TERM \$85.00.

Enrollment for first two terms entitles students to free tuition in the third.

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A. JACOVLEFF



A. JACOVLEFF





A. JACOVLEFF



A. JACOVLEFF



HENRY WUNSCH



753



CORA HERSEY

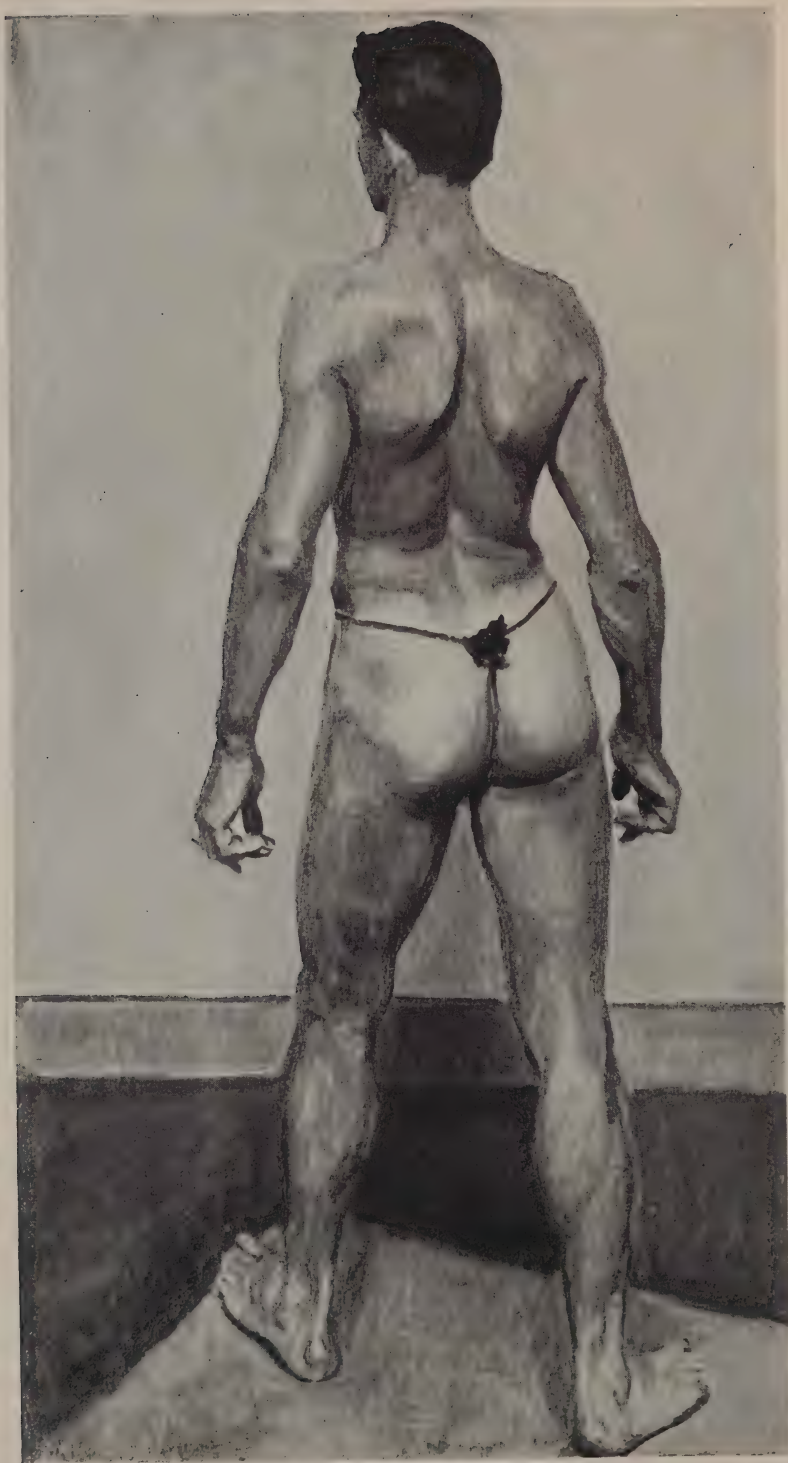


MARION SHARMAN



FANNIE HILLSMITH  
TURE BENG TZ





CRAWFORD LIVINGSTON



FANNIE HILLSMITH

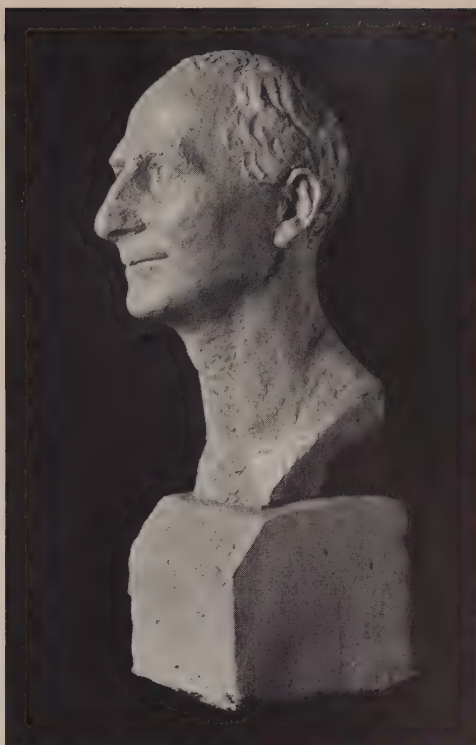
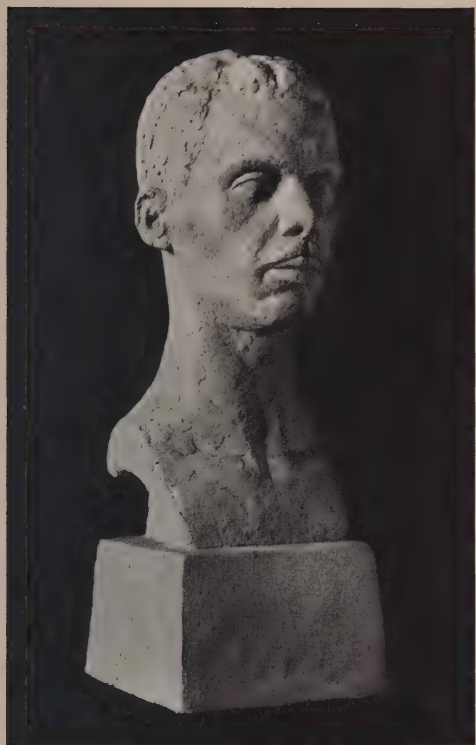
MARY FIEL



SCULPTURE

REBECCA HOLLIDAY





SCULPTURE

ADIO diBICCARI  
FLORENCE VOORHEES  
ELIZABETH GOODHUE  
CHARLOTTE PAINE



NEEDLEPOINT DESIGN

LLOYD SEXTON



INTERIOR (4)

KATHARINE DAVIS





PRINTED VOILE (1)



RUG (2)



WOVEN TEXTILE (3)

ENSEMBLE OF  
1-2-3 DESIGNED FOR  
MODERN INTERIOR (4)





PRINTED LINEN

ANN VAUGHAN



MOSAIC

DORIS GETCHELL



MARGARET ALLEN  
ELSIE COLBY

ALICE FLYNN  
ALICE GIGGER

FRANCES HAYES  
ELEANOR WALLACE



SILVERSMITHING

MARGARET ALLEN

ALLEN BARTON

# SCHOLARSHIPS

## AWARDED FOR THE YEAR 1933-1934

### TRAVELING SCHOLARSHIPS

<i>Mrs. David Hunt</i>	Bertha M. Kling
<i>Ruth A. Sturdivant</i>	Marjorie Lang Ruth Sutherland
<i>Mary Ripley Trust</i>	Edith L. Warren

### TUITION SCHOLARSHIPS (Either whole or in part)

<i>Helen Hamblen</i>	Mary Fiel	
<i>Mrs. David Hunt</i>	Rebecca Holliday	
<i>Ellen K. Gardner</i>	Margaret A. Hunt	
<i>Mary Ripley</i>	James Fiumara	Henry Wunsch
	Ralph Lermond	
<i>George Hollingsworth</i>	Ture Bengtz	
<i>Susan Minot Lane</i>	Fannie Hillsmith	
<i>Alicia Keyes Memorial</i>	Clarice V. McMullen	
<i>Mary O. H. Longstreth</i>	Flora Bayentz	Cora L. Hersey
	Helen Biscoe	Ralph Jaffe
	Elizabeth Bryan	Crawford Livingston
	Barbara Campbell	Susan Means
	Josephine Carosella	Ralph Rosenthal
	Edward Devlin	Marion Sharman
	Helen Gilman	Cornelia Wing
<i>Jessie Louise Sturdivant</i>	Allison Bearce	Elizabeth Holmes
	Hope W. Clark	Constance Overlock
	Ruth A. Coolidge	Hilda S. Peterson
	Carlotta K. Damon	
	Elizabeth M. Goodhue	Marguerite M. Poté
<i>Bartol</i>	Walter Bailey	Stephen Krolinsky
	Laura Barr	Edward C. Liljestrom
	Ambrose Battaini	Cesidio Magnarelli
	Adio diBiccari	Elizabeth Mason
	Avite diCicco	Robert Peterson
	Allan Crite	Frances Rich
	Thomas Esten	Ingrid Selmer-Larsen
	Ralph Flynn	Dorothy Temple
	Constant Hamilton	Ann Vaughan
	Mildred Hayden	Joseph Venditelli
	Richard Hennessey	Roger Wallace
	Marjorie Hussey	Robert Wilson
<i>Museum School Guild of Craftsmen</i>		Allen G. Barton



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• 1935-1936 •



BOSTON • MASSACHUSETTS

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MISS KATHERINE LANE

WILLIAM STUART FORBES

MRS. CALVIN GATES PAGE

*Honorary Member*

MISS AMELIA PEABODY

J. TEMPLEMAN COOLIDGE

FACULTY

DRAWING, PAINTING AND COMPOSITION

ALEXANDRE IACOVLEFF

JOHN SHARMAN

TURE BENG TZ

SCULPTURE

*Figure, Portrait Head, Composition*

FREDERICK W. ALLEN

APPLIED DESIGN

WILLIAM T. ALDRICH, *Advisor*

WALTER J. HUCHTHAUSEN

MISS ELEANOR BARRY

*Jewelry and Silversmithing*

JOSEPH L. SHARROCK

ANATOMY

TURE BENG TZ

*All Communications should be addressed to*

MRS. A. F. GIBSON, *Manager*

SCHOOL OF THE MUSEUM OF FINE ARTS - BOSTON, MASSACHUSETTS

*Museum of Fine Arts*  
*June 6, 1935*

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The School building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, two large lecture halls, special rooms for jewelry and metal work, an exhibition gallery, a library, and offices.



## DRAWING, PAINTING AND COMPOSITION

Pupils in drawing and painting are divided into three groups according to the decision of the faculty. Group I—under Mr. Iacovleff, Group II—under Mr. Sharman and Mr. Iacovleff, Group III—under Mr. Bengtz.

All three groups will work from still life and from portrait and figure models.

Every student will be required to submit monthly compositions on given subjects.

There are periodic examinations in perspective and anatomy.

Lectures and demonstrations on drawing will be given periodically by Mr. Iacovleff.

## SCULPTURE

Work in the sculpture classes consists of modeling from the living figure and portrait head. Composition is an important feature of the year's work and group criticisms are given on the subject assigned for each month.

During the year, demonstrations are given on Plaster Casting, Glue-mold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.

In the last term, life sized figures and torsos are made by advanced students, and enlargements are made from accepted compositions.

## JEWELRY AND SILVERSMITHING

The jewelry course consists of a series of carefully selected exercises which are executed in silver and gold. These include stone setting, enameling, and the designing and making of brooches, necklaces, bracelets, rings, pendants, etc.

The silversmithing course is so planned that the student receives a complete knowledge of hammering, blocking, raising, chasing, and the many processes used in the making of bowls, trays, porringers, cups, candlesticks, tea sets, etc.

Copper and brass are used in the elementary problems.

An acceptable drawing of each piece must be made and approved by the instructor before the article is worked upon.

## LECTURES

*Anatomy* — Ture Bengtz

*Perspective* — William T. Aldrich

*History of Art* — The instructor will be announced later.

## 、 INTERIOR ARCHITECTURE 、

Practical problems such as living-room space for various social classes to be solved organically so as to satisfy the complex use which space is to serve. Besides practical workability of space, strong consideration is given to proper association of people in the particular environment, good composition of form and color in space, selection of colors and textures for proper psychological effect. Problems will continue through the development on larger scale of the elements in space areas such as furniture, rugs, textiles, lighting and necessary materials of which whole is composed. When necessary, models are made to supplement visualization of three dimensional composition. Study of decorative materials as used in interiors; working drawings; specifications.

Research work in the history of interior decoration and architecture. Period styles supplemented at intervals by historic problems as examination in each period.

## 、 GENERAL DESIGN 、

Work through various stages of elements of design laying special emphasis on self-expression in composition of all problems. Study of theory and origin of color, use of color, experiences in light and shade, composition of form, composition of three dimensional spaces.

Regular visits to the Museum to analyze good examples of the past. Water color sketching.

Graphic problems, lettering, wood-block printing, etc.

Designs for fabrics and prints of all kinds with supplementary lectures on technical considerations.

## ADVERTISING AND COMMERCIAL 、 DESIGN 、

Prerequisite, one year of exercises in fundamentals of composition and color.

Exercises in all commercial and advertising work such as poster design, packaging, labels, block-printing, illustration, lettering.

Use of all mediums like water-color, tempera, air-brush, block-printing, etc.

Designs in form and space as introductory to window display, stage, etc. Laboratory study in practical photography as supplement to special fields in commercial design.

## 、 EVENING CLASSES 、

Evening classes in drawing will be held depending on adequate enrollment.

## GENERAL INFORMATION

- 1} FIRST TERM. Monday, September 30 to Saturday, December 21. Legal holidays, Columbus Day, Armistice Day, Thanksgiving Day.  
 SECOND TERM. January 6 to March 28. Legal holiday, Washington's Birthday.  
 THIRD TERM. April 6 to June 6. Legal holidays, Patriots' Day, Memorial Day.
- 2} The school is open from 9 A.M. to 5 P.M. every day except Saturday, when it closes at 12 noon.
- 3} FEES. No deduction is made for absence.
- |   |          |
|---|----------|
| Registration fee  | \$10.00  |
| Payable at time of application. This fee is not returnable. |          |
| FIRST TERM  | \$112.50 |
| Due on Thursday, September 26.                              |          |
| SECOND TERM   | \$112.50 |
| Due on Monday, January 6.                                   |          |
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### BOARDING PLACES FOR WOMEN

*Stuart Club, 102 Fenway.*

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THE JEAN MUNROE LEBRUN SCHOLARSHIP. A bequest of \$1,000 for a scholarship in the Department of Drawing and Painting.

THE MARY O. H. LONGSTRETH FUND. A fund, the income of which is about \$2,300 to be used for scholarships.

THE ALICIA KEYES MEMORIAL SCHOLARSHIP. A bequest of \$5,000 for scholarships.

THE RUTH A. STURDIVANT SCHOLARSHIPS. A fund of \$25,000 for traveling scholarships for women.

THE JESSIE LOUISE STURDIVANT SCHOLARSHIPS. A fund of \$25,000 for scholarships for women.

THE BARTOL SCHOLARSHIP. A fund, the income of which is about \$3,500 for scholarships.

*These bequests have been willed to the school for students  
who show sufficient talent and whose circumstances make  
it difficult for them to obtain an art education.*

A few scholarships will be awarded to incoming students whose submitted work satisfies the instructors. Such work must be submitted before school closes or on Registration Day, Sept. 26.

The majority of the scholarships for whole or half tuition are awarded only to pupils who have been for at least 6 months in the school.



JOHN TEYRAL



JOHN BATCHELDER



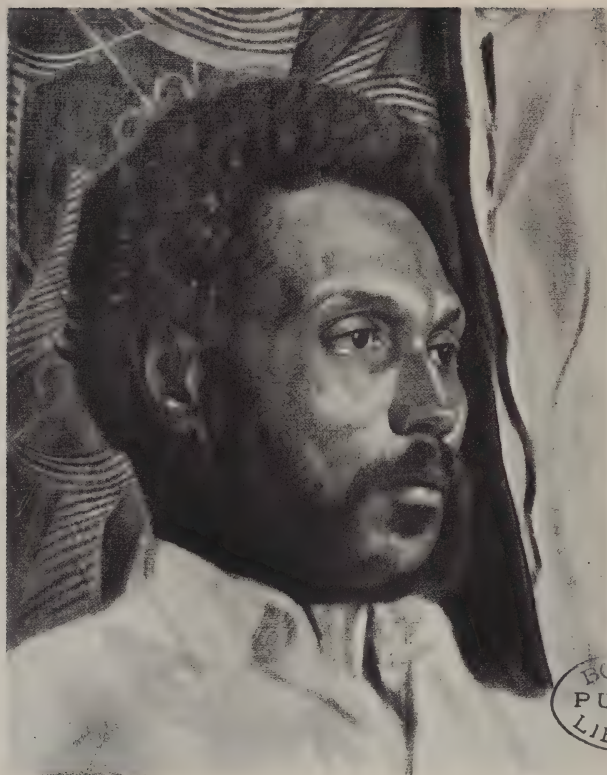
ABBOTT CHEEVER



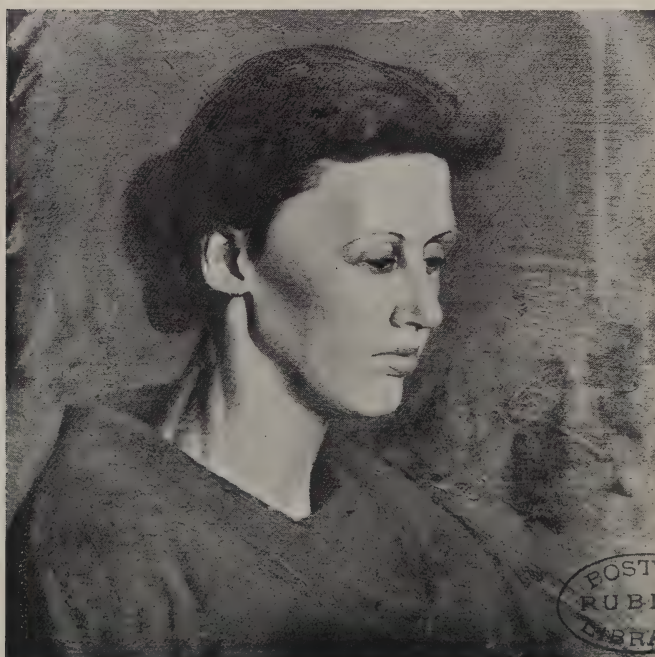
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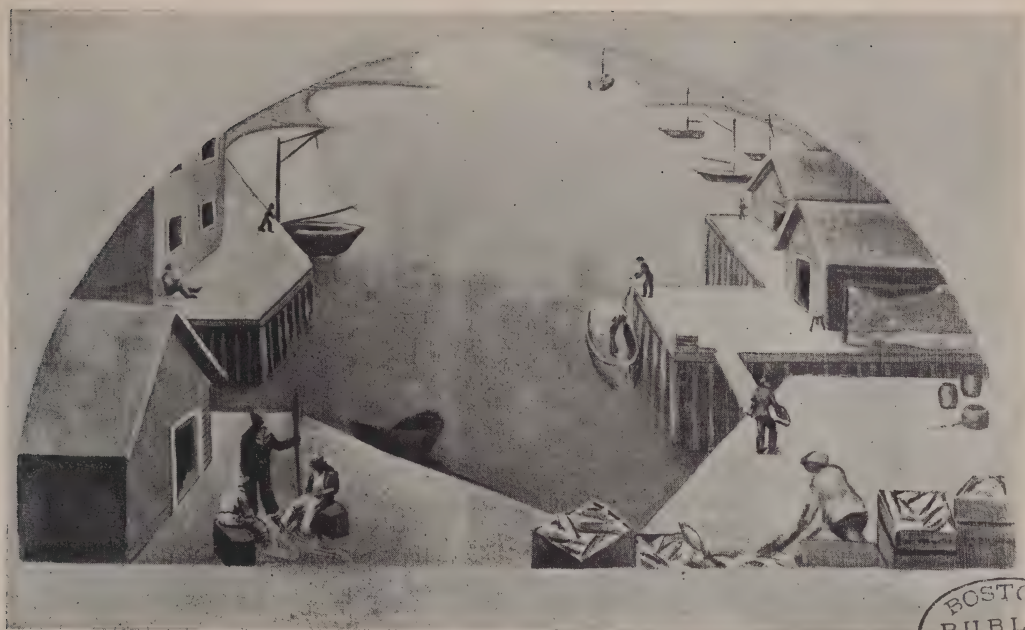




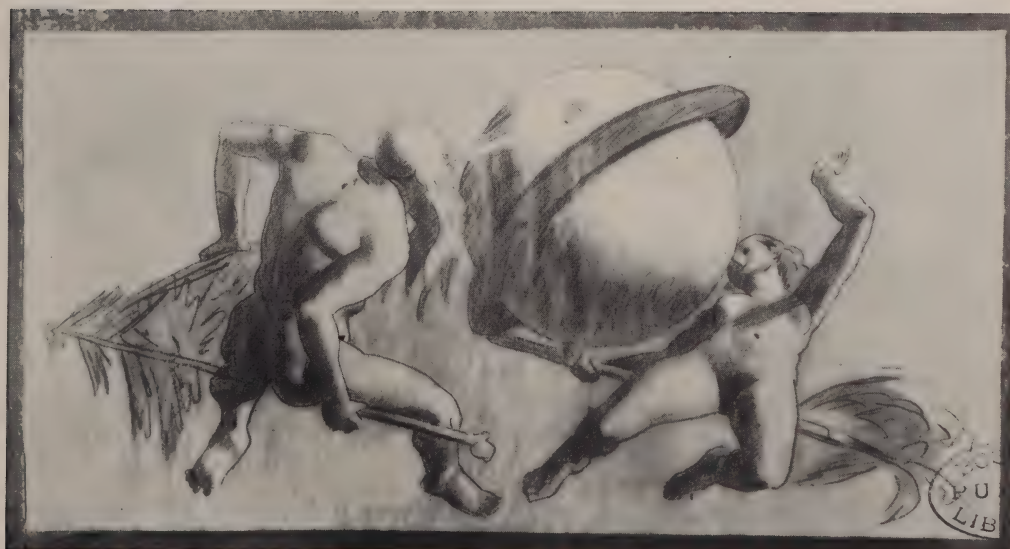
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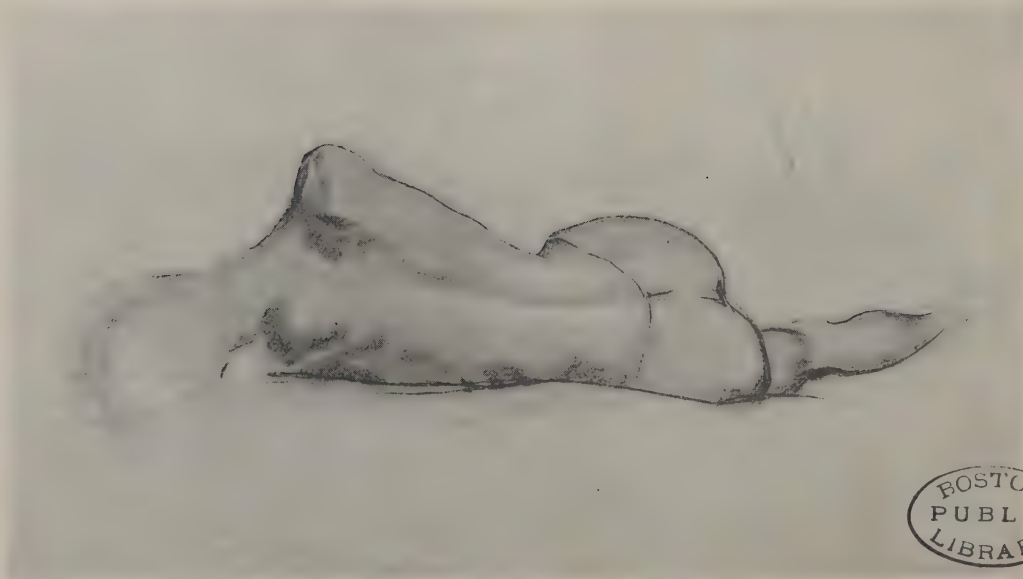


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WILLIAM BOYHAN

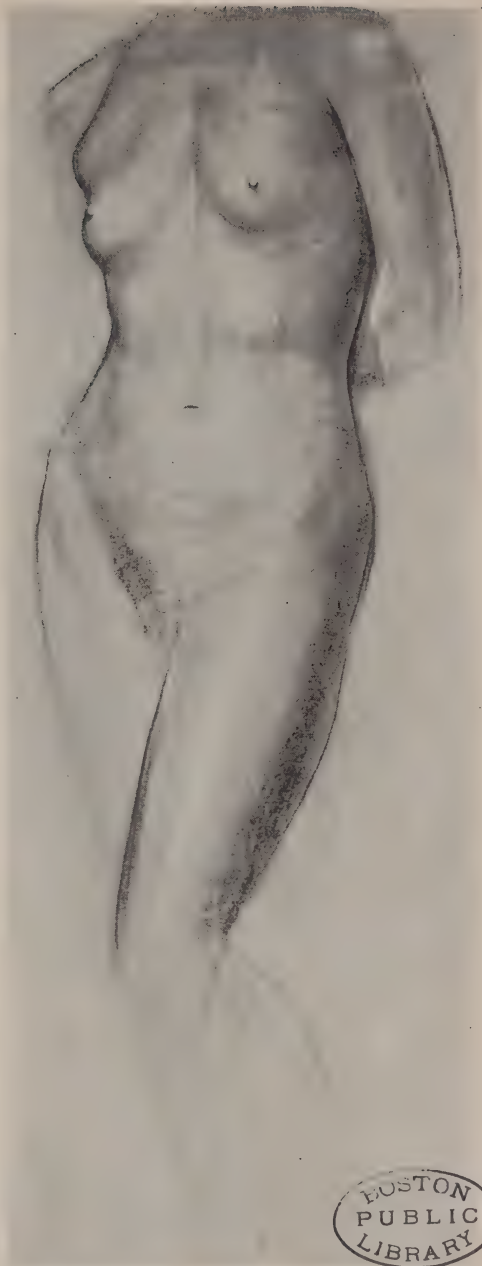


JOHN TEYRAL





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CHARLOTTE PAINE



AVITE diCICCO



REBECCA HOSMER

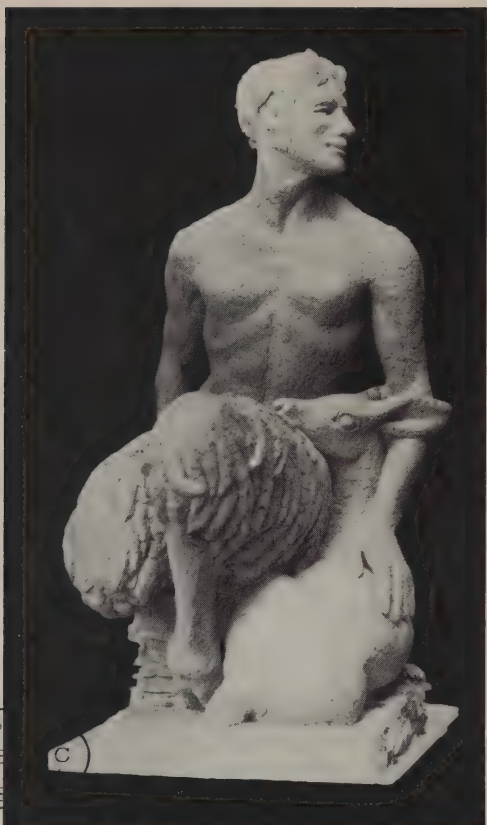


CHARLOTTE PAINE



AMBROSE BATTAINI





ELIZABETH GOODHUE



ADIO DI BICCARI



ELIZABETH GOODHUE



FLORENCE VORHEES



LIVING ROOM OF A SUBURBAN HOME

MARY SAYWARD



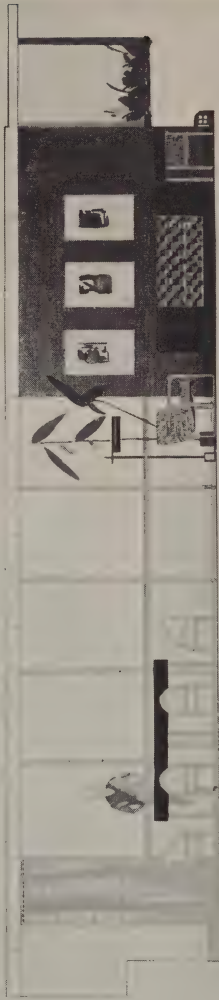
DORIS GETCHELL



DORIS GETCHELL

*Katharine Dyer*

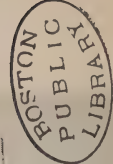
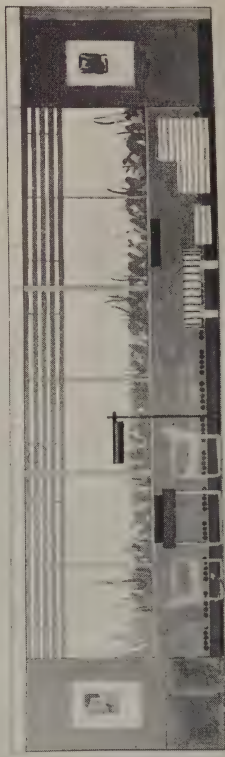




LIVING SPACE OF A  
HOUSE ON THE SEA-  
SHORE

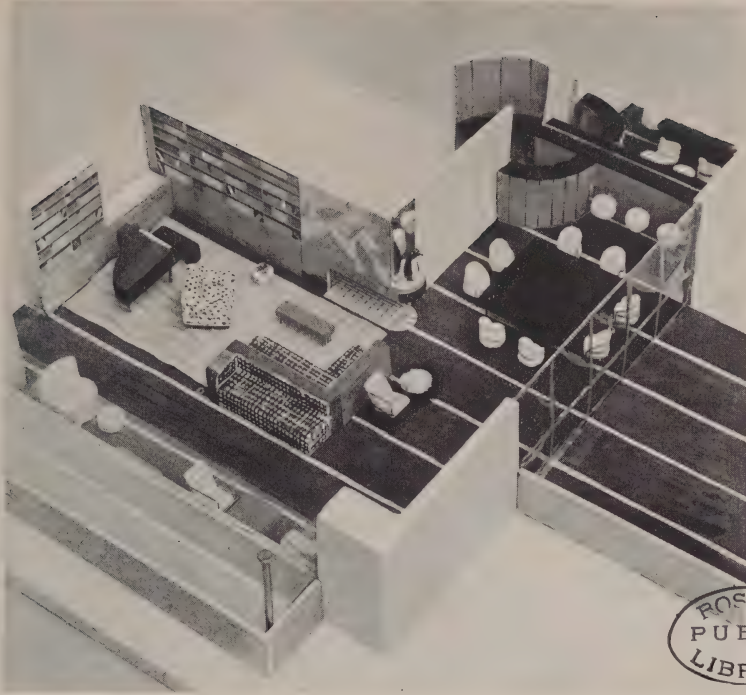
REDUCTION SCALE: 1/8" = 1'-0"

LAURA BARR  
MUSEUM ARCHITECT  
MARCH 25 1935

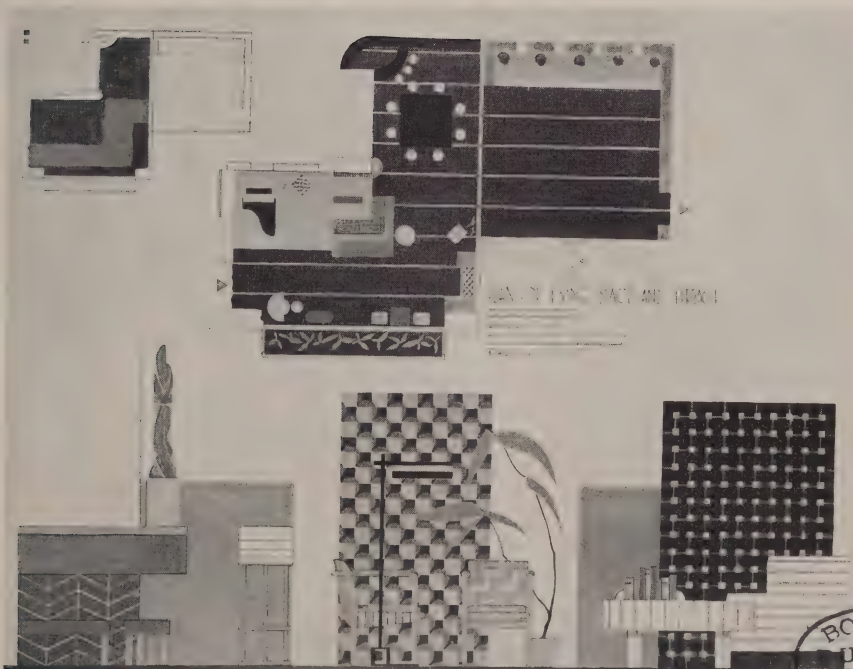


LAURA BARR





LAURA BARR



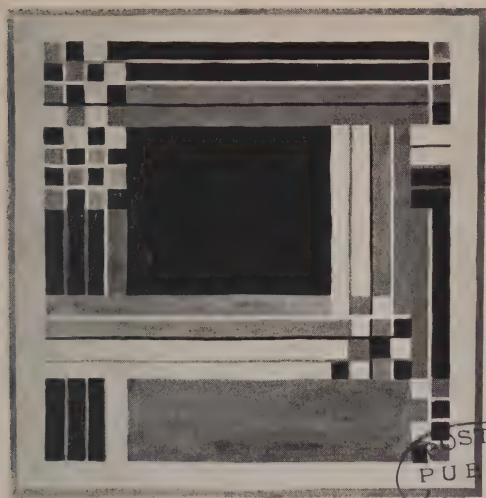
LAURA BARR



# KINGSHOLM



BEN NASON



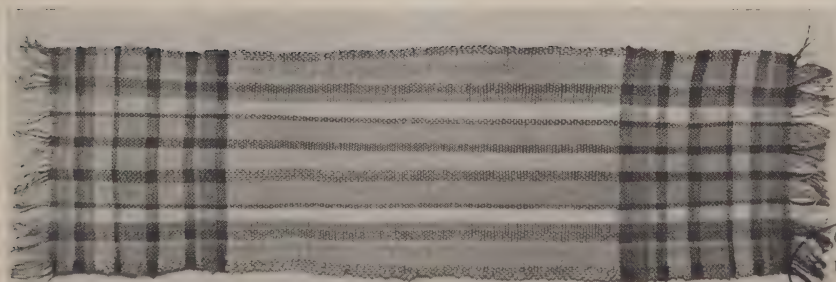
ELIZABETH



AGNES WALLNER



LAURA BARR  
DOROTHY TEMPLE  
DORIS GETCHELL



DORIS GETCHELL







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BARBARA HUBLEY  
ELEANOR WALLACE  
MARGARET ALLEN

ALICE GIGGER  
ELEANOR WALLACE  
ELSIE COLBY

ELEANOR WALLACE  
FRANCES HAYES  
MARGARET ALLEN



FRANCES HAYES



LOUISA GOODHUE



ELIZABETH FAY  
BARBARA HUBLEY

# SCHOLARSHIPS

## AWARDED FOR THE YEAR 1934-1935

### TRAVELING SCHOLARSHIPS

<i>James William Paige</i>	Ture Bengtz	
<i>Charles Amos Cummings</i>	Lloyd Sexton	
<i>Ruth A. Sturdivant</i>	Rebecca Holliday	Margaret Hunt

### TUITION SCHOLARSHIPS (Either whole or in part)

<i>Helen Hamblen</i>	Barbara Campbell	
<i>Mrs. David Hunt</i>	Adio diBiccari	
<i>Ellen K. Gardner</i>	Flora Bayentz	Allison Bearce
<i>Mary Ripley Trust</i>	Ambrose Battaini	Ralph Lermond
	Avite diCicco	Roger Wallace
	Sigmond Kwiatkowski	Henry Wunsch
<i>George Hollingsworth</i>	Allan Crite	Crawford Livingston
<i>Susan Minot Lane</i>	Elizabeth Goodhue	
<i>Jean Munroe Le Brun</i>	Thomas Esten	Lawrence Silverson
<i>Mary O. H. Longstreth</i>		
Margaret Allen	Mildred Hayden	Frances Rich
Walter Bailey	Frances Hayes	Adele Savage
Elizabeth Carlton	Richard Hennessey	Mary Sayward
Barbara Drake	Cora Hersey	Ingrid Selmer-Larsen
Elizabeth Fay	Barbara Hubley	Julia Stark
Ralph Flynn	Marjorie Hussey	Arax Tahmizian
Doris Getchell	Elizabeth MacCarthy	Alberto Vadi
Alice Gigger	Susan Means	Anne Vaughan
Helen Gilman	Helen Navin	Joseph Venditelli
Louisa Goodhue	Constance Overlock	Florence Voorhees
<i>Jessie L. Sturdivant</i>	Laura Barr	Marion Sharman
	Virginia Goolkasian	Dorothy Temple
	Elizabeth Mason	
<i>Bartol</i>		
Barbara Allen	Jeanne Girard	Albert Quigley
Eleanor Beaton	Edna Hibel	Govre Rinov
Lillian Bovanick	Nicholas Jeon	David Rose
William Boyhan	Arthur Lougee	Grace Shepard
Samuel Countee	Vreelandt Lyman	Virginia Stanley
Marie Craig	Francis Merritt	Cleo Stead
Priscilla Crozier	John Morrison	John Teyral
Robert Danstedt	Ben Nason	Mildred Walker
John deStefano	Margaret Nye	Agnes Wallner
Angelo diBenedetto	Barbara Owen	Edith Watson
Mario Dini	Leverett Peters	Nilda Wheeler
John Freeman	Arthur Petrie	Helunia Zukowska















